EGYPTIAN ART
Old Kingdom Sculpture

EGYPTIAN ART

MASTABA GALLERY

MUSEUM OF FINE ARTS, BOSTON

L
N520
A63p
DE
no.20
3rd ed.

FINE ARTS

SECRETARY

December 17, 1924

3rd ed

DEPARTMENT OF EGYPTIAN ART

OLD KINGDOM SCULPTURE.

3000 - 2400 B. C.

Justly to appreciate objects of art produced by a people remote from ourselves in time or place or traditions, it is desirable to know something about the motives which excited the creative impulse and about the use to which such objects were applied. Modern art, in Europe and America at least, is a conscious attempt to represent truth and beauty, to express a mood, or, as Tolstoi says, "to communicate emotion." In its original conception, the art of sculpture in Egypt was quite different. The whole life and artistic expression of the ancient Egyptian was dominated by his belief in immortality and by his conception of the future life. His ideas on this subject were materialistic rather than ethical or spiritual. After the death of the body a man's soul continued to live, provided conditions were right. This soul was conceived of as a shadowy being of a form identical with the earthly body, but of an ethereal substance invisible to human eyes. This shadow self, or ka, as the Egyptian called it, resided in the body, and lived a life differing in no wise from that of the man on earth. It too required food, drink, clothing, shelter, and all the things

30 3rd ed.

MFA

which were essential to life and happiness in this world. But this shadow world in which the shadow self was to live eternally was a world of magic where pictures and models became endowed with a shadow reality, and where the recitation of charms was as effective as material acts in this world. Should the ka of the noble buried in an Old Kingdom tomb become hungry, the pictures of every kind of food depicted on its walls would become real food, and it could eat its fill, with the advantage that the pictures remained and furnished an inexhaustible supply. Should the pictured viands there set forth prove unacceptable, long lists of other foods, and of "every good thing" were written up, and these served the same purpose. The tomb itself was the house of the ka, built with all the skill at the maker's command and without stint of expense, to endure forever. The kings erected vast Pyramids, requiring the labor of many thousands of their subjects for long years, and the straining of the whole country's resources to the limit, with the sole object of making them everlasting houses for the ka; and lesser men did likewise, each to the limit of his ability and wealth.

But more important than all else, the ka must have a body, just as must the living man. Without it the shadow self would be condemned to

eternal homeless wanderings, a fate as horrible as any later conception of Hell. The human body was naturally the most proper home for the ka, but this soon decayed and lost all personality, even when it did not utterly fall to dust. The mummies of the great and wealthy were seen to be subject to decay and to damage by plunderers seeking treasure, and at best, the bandaged mass preserved but an imperfect resemblance to its former self. Also the mummy was unique, an important consideration; and it was a fearful hazard that a man's chances of eternal happiness should depend upon that one perishable body. Stone and wood in the dry climate of Egypt, when sheltered from the attacks of wind blown sand, seemed to be everlasting, and there was no reason why artificial bodies in these materials might not be multiplied indefinitely, thus multiplying the safeguards against eventual homelessness for the ka. How wise such reasoning was, in view of Egyptian beliefs, we may clearly see in this room. Of all the royal and noble people who surround us, not one physical body remains, all their mummies have crumbled to dust long ago, but their individualities, their kas, still live content, for these imperishable portraits which they caused to be made for themselves still survive and serve their purpose, after nearly 5000 years.

This then, was the main purpose of Old Kingdom sculpture in Egypt. It follows from this purpose that the statue must represent the person whose ka it was made to house, that it must be a portrait; and in the best work its value as portraiture is undoubtedly high. The more nearly it could be made to resemble the original, the more perfectly would it serve its purpose. With this end in view, color was added to form in the effort to attain realism. The Egyptian, although he had a remarkable sense for color harmony, was not a color realist. In the first place he did not understand light and shade as modern painters do; he painted in flat tones and in colors designed to explain the nature of the material he was representing, rather than to imitate it. He had also a limited range of pigments at his disposal, and did not mix them to obtain variations of color. In the Old Kingdom he used a single shade of brick red, a blue, a green, a yellow, a brown, and black and white, each used pure and in flat tones. To color his statues, therefore, he followed nature within the limits of his available colors. The men, who wore no clothes beyond a short linen kilt, and whose official duties kept them much in the open, overseeing public works or inspecting their estates, were darkly tanned by the burning Egyptian sun, and were colored brick

red. The ladies living indoor lives in the harem, and doubtless prizing their complexions as do modern eastern beauties, were pale, almost white, and the artist indicated this by painting them yellow. These colorings are not as far from the truth as our western eyes would at first suppose, for the Egyptian is of a dark skinned race; and while he burns darker under the rays of the sun than we do, his palor when not subjected to its rays has a decidedly yellow tone. It may also be added, in explanation of this coloring, that tradition played a considerable part in the matter, and that such coloring became universal and remained so for nearly three thousand years out of respect for a time honored custom. The clothing was colored white to imitate fine bleached linen; and necklaces, bracelets, and other ornaments were colored to represent the materials used. The eyes were either painted to imitate nature, or were inlaid in colored materials. A favorite method was to insert a rim of bronze, with a pupil of polished black stone set in white quartz. The examples where such eyes are preserved present a remarkably life-like effect. It is not clear whether all statues were so colored. We have examples in some of the naturally colored stones, such as diorite, black and red granite, and alabaster, where no trace of color can be seen; and it is possible

that such statues were never intended to be painted. But we also have examples of colored stone statues which do show traces of painting, as does the slate pair, the red granite head, and the alabaster Mycerinus in this room. White limestone and wooden statues were undoubtedly intended to be painted.

The very practical purpose which sculpture served required that it be portraiture. The resemblance to the individual man was essential, if the ka were to feel at home in this stone body. But side by side with this primary consideration were others. First, the ka, during its earthly life, had inhabited the body from childhood to old age, and would therefore be as much at home in a young body as in that of the old man. And since the stone body was to serve as its home for eternity, it was manifestly important that it be as perfect a body as that of the man at the best period of his life. The child body was weak and undeveloped, that of the old man decrepit. But in youth man was at his best, and hence the bodies designed for the ka were those of men in their physical prime, or of their wives in young womanhood. What was true for the body was also true for the face, but in a somewhat different way. The individuality of a man is most clearly seen in his face, and the portrait value of a figure resides therein.

In theory, of course, the face too, should be that of the man in his prime, but in order to obtain the required resemblance, the sculptor must work from the living model, and the example before him would guide him despite his purpose of making the face youthful. A striking example of this is seen in the face of the king in our Slate Pair. Here the model from which the sculptor worked was an elderly man, as is proved by the fact that the statue was unfinished at the king's death. The lines of age and care have been minimized, but the sculptor dared not do more toward restoring youth to the face, lest he lose the all important likeness.

The second modifying element has to do with the stiff and unnaturally formal effect which the statues often make on modern eyes; they look rigid and angular. There are two reasons for this. In the first place, the Egyptian was and is to-day an Oriental, and the Oriental is a stoic and a lover of pomp and formality. When the modern Egyptian poses for his photograph, he assumes a rigid position and his face becomes an expressionless mask. That is his conception of a dignified bearing, and it has not changed in five thousand years. As we have already seen, the statue must represent the man at his best, which meant not only his physical appearance, but an attitude of dignity (for

he statues are those of important people in heir world) and an expression of cheerful serenty. Many of the faces give the effect almost of smile. While man is at his best in a dignified ct cheerful pose, women should express in addiion the affectionate quality which is associated ith a good wife. So we usually find the wife epresented with an arm about her lord's waist or eck.

There are still other influences which modified the realism of portraiture. Egypt was an riental despotism, where fear of the all powerul king and of the great lords who enjoyed his avor was a vital force. Furthermore the artist ad but a humble place in the social scale. Uner such conditions what more natural than that is every effort should be to please and flatter is patron, upon whose approval depended his forunes, and whose slightest annoyance might mean eath.

A further modifying influence is to be seen n the limitations imposed upon the artist by his aterial and equipment, and by the necessity for ermanence imposed by the guiding purpose of the ork. In the harder stones the technical difficulties of the cutting imposed a certain breadth f treatment, while in the softer materials, a oo detailed treatment would fade and blur in

the course of centuries.

The last modifying influence lies in the necessity for avoiding fragility. Detached members run the risk of breakage, both through the hammering incidental to their manufacture, and from accidental blows thereafter. Positions had, therefore, to be chosen in which arms and legs need not be detached, and we find the arms attached to the sides of the body or in sitting figures on the knees. In walking figures, the advanced leg is not cut free, but a support is left behind it to add strength. The use of large wigs and headdresses was also of assistance to the sculptor in lending breadth to the support of the head; and in cases where such a headdress is not represented, a block of stone extends up behind the head to minimize the risk of breakage.

We have seen that the dominant motive of this art was realism in the portrayal of an individual, and that this dominant motive was modified by certain other considerations. But we must bear in mind that the dominant motive was always present and served to hold in check the lesser motives. A few examples will show this clearly. There is in the Cairo Museum a very remarkable statue of a dwarf. The man whom it represents was a nobleman and court official in the Old Kingdom. The figure has an enormous misshapen head, a fat little

ody, very short arms, and grotesque bandy legs. he artist confronted with such a model could not ransform it into an ideal figure of a youthful an in the prime of life. If he had done so, the isshapen ka, which the figure was intended to ouse, would not have felt at home in it. He must aintain the individual pecularities, even though e softened their harshness. Thus the artist has inimized the ugliness of the face and has done his est to conceal the misshapen legs by enlarging the ilt, but the essential peculiarities of the figure re not destroyed. A similar though less extreme ase is that of the King Amenophis IV. Several tatues and many relief figures of him are known, nd they all show the same marked physical peuliarities. The head is elongated from front to ack with a sharply projecting chin, and is poised n a slender neck; the body is that of a somewhat eformed invalid, with flat chest, and flabby uscles; the hips and abdomen are abnormally large. hese physical pecularities are faithfully reprouced in all the figures, despite the fact that hey are far from the ideal, and solely because heir suppression would have destroyed the essential alue of the work as a portrait.

The technical processes used by the Egyptians n shaping statues may be traced backward into the

the Neolithic Period, when craftsmen attained to a high degree of skill in shaping by the use of stone implements symmetrical, finely proportioned vessels of diorite, basalt, and other hard stones. Patience and skill in the manipulation of obdurate materials, appreciation of form, and coördination of hand and eye in giving form expression, which were fundamental and characteristic traits of Egyptian craftsmen during the Late Stone Age, became fully developed by the sculptors of the Old Kingdom, especially during the Fourth Dynasty, which was the culmination of the great creative period of Egyptian art. For working softer materials such as wood, limestone, and sandstone, tools of hardened copper were employed, but in shaping statues from alabaster, diorite, granite, and other hard stones, stone implements were probably used during all periods in Egypt. In a unique series of unfinished seated statuettes of Mycerinus, in diorite, (exhibited in the Second Egyptian Gallery), five successive stages in the process of making a statue may be studied. On the rough block the master craftsman outlined the figure in red color; an apprentice then pounded and broke away the stone to the limits indicated by these outlines. This process was repeated until the last stage, when the master sculptor himself worked out details and gave to the figure its fi-

l polish. The Slate Pair shows this final pro-
ss uncompleted. The royal face is finished, and
s even been painted, but the lower parts of the
dy are still rough. On the face of the Queen and
the breast of Mycerinus may clearly be seen the
nute scratches of the earlier stages of the polish-
g process. One may naturally question whether
is was not an impossibly long and tedious way to
ke a statue. Professor Maspero cites an instance
a modern Egyptian forger of antiquities who,
me thirty years ago, made a copy of an ancient
fe-size head in red granite, a very hard and dif-
cult stone to work, under careful supervision.
e forger used twenty iron (not steel) chisels,
d finished the head in two weeks. We must not
rget, however, that the Egyptian sculptor of the
d Kingdom could not avail himself of iron tools,
t was compelled to rely entirely on implements of
one and copper for fashioning figures in hard
one, and that also both inherently and by train-
g he was undaunted in the face of material dif-
culties and unhurried in his accomplishment of
dious tasks.

The proportions of the human figure in Egyptian
t, whether represented in the round, in sculptured
lief, or in painted drawing, follow always a fixed
aditional canon. On reliefs and paintings the

guiding lines in red or black used by Egyptian artists for sketching in their figures are frequently visible. A base line was laid out and a line perpendicular to it erected for each figure; the position of knees, waist, shoulders, etc., was indicated by dots on the perpendicular, and horizontal lines were drawn through these points. By the fixed canon of proportions the height of a standing fugure, from the base line to the bottom of the hair or headdress, was six times the length of the foot of the figure, and of a seated figure was four and two-thirds times the length of the foot. At a later period, the foot was subdivided into three equal units and the background of a relief or painting ruled off into a checker-board of squares, the sides of the squares having the length of one-third of the foot. Standing figures were then drawn eighteen squares in height from the base line to the base of hair or headdress, and seated figures fourteen squares in height.

We are chiefly concerned here with the work of royal sculptors, but there were lesser men as well. The peasantry and lower middle class population, without wealth or influence, must needs be content with burial in a simple grave, accompanied by such articles as they were used to in daily life. A few crude pottery vessels, a knife, a

string of beads, a loaf of bread and a jar of beer, such would be the extent of the equipment which their relatives could give them. And of course a statue would be quite beyond their means. But mediocre sculptors, whose skill did not suffice to secure commissions from the greater nobility, still found patrons among the throng of minor officials and petty nobility. These lesser sculptors or stone cutters imitated the work of their more skilful masters; many of them perhaps had been apprentices who failed to show marked ability. The less their ability, the poorer was the portrait value of their work, and we find in the tombs figures which are little more than crude approximations of the human form, without individuality of character. Such figures may even have been turned out wholesale, ready for the inscription of the name and titles of whomever might come to buy. Such an inscription would give to a statue the individuality which it otherwise lacked, and was doubtless satisfying enough to patrons of undeveloped discrimination.

The portraits of three generations of the royal family of Dynasty IV exhibited in this gallery represent the highest achievements of Egyptian sculptors, at the time when the technical mastery of hard materials was giving its final impulse to

the great creative period of Egyptian art. These portraits are:

1. CHEPHREN, face from an alabaster figure less than life size. Chephren was the builder of the Second Pyramid at Giza, and other portraits of this king are the Great Sphinx beside the Valley Temple of his pyramid, and the famous seated diorite statue in the Cairo Museum.

2. MYCERINUS, successor of Chephren.

   (a) Colossal seated alabaster figure found in the Pyramid Temple of the Third Pyramid at Giza.

   (b) The Slate Pair, Mycerinus and his Queen Nebuwykhamerer, found in the Valley Temple of the Third Pyramid at Giza.

   (c) The Slate Triad, Mycerinus, the Goddess Hathor of the Sycamore Tree, and the Goddess of the Hare Nome, also found in the Valley Temple of the Third Pyramid. The facial type of the two goddesses is the same as that of Queen Nebuwykhamerer.

3. KHUWENRA, an elder son of Mycerinus,

small seated figure in hard yellow limestone. He died while still a youth and was buried in a tomb cut in the quarry from which the blocks for building his father's pyramid were being taken.

4. SHEPSESKAF, younger son and successor of Mycerinus, and last king of Dynasty IV; head in alabaster, from the Valley Temple of his father's pyramid. His own burial-place has not been found.